WEALTH & WELFARE

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AN ALL-INDIA—CEYLON

(WELFARE WEEKLY)

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Vol. XXXII, No. 1 | **Madras, Friday, January, 7th, 1955** | **Registered M. 2116**

ANNUAL SUBSCRIPTION Rs. 10/- always payable in advance *in full*
Pamphlets are given free to all. Please apply with Stamps for Postage.

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It's easy enough to be pleasant
When life flows along like a song,
But the man worth while
Is the man who can smile,
When everything goes dead wrong.

To Our Subscribers—*Our subscribers are reminded to remit their subscriptions to the Hon. Managing Editor, Wealth & Welfare, Madras-Thyagarayanagar.*—Editor, W. & W.

EDITORIAL

Greetings: 1955

—:o:—

Salutations and Adorations

We offer our hearty Greetings to all our readers and well-wishers.

We bestow our venerable thoughts on the Departed Soul of the Founder Chief Editor of this Journal whose last words of advice and prayer were that we should not look back but to proceed on our onward path cheerfully and do our Nishkamyakarma.

The advice of His Holiness Swami Shivanandajee was: "May her mission on earth be continued in the spirit which she had exemplified in herself. This is the best way in which all of you can pay your best homage to the peace of her divine soul".

We, on this occasion, renew our resolve and remember, that self-sacrifice is the higher and better way of life. The real and profound meaning of sacrifice is that the animal-in-man, his lust, anger, pride, timidity, egoism, the beast-in-man, the lower base selfish nature of man should be slain.

> "He that findeth his life (egoism) shall lose it; and he that loseth his life for My sake (the sake of the Self, Universalism) shall find it (as the Immortal Universal Life)"—*Bible.*

Strong faith in something-else-than-self, however imaginary, as a helper (or a hinderer), actually produces mental concentration, mind-force, will-force, energy and efficiency, (or the opposite), in the believer himself; religion and science, both, justify belief in the existence of beings as well as malign living forces, of other sorts and types, than those cognisable by our physical senses, which can be attracted by the strong belief and emotion of human beings.

Let us all make a resolve this day that we shall carry out the Divine Will, observe the Golden Rule, perform our Duty, and achieve any reasonable amount of Happiness here and hereafter.

Let every one of us retire from bread-winning work in right time, to take up some, one or more out, of numerous kinds of honorary unremunerated public duties, in keeping with his special capacities, and spend the last years of his physical life in ever greater absorption in spiritual exercises, meditations, well-wishing to the world at large, and promoting the general welfare by pouring into the moral atmosphere, a continuous stream of benevolence, 'Good-will' and the powerful influence of high example of life well-lived in the past, and now incarnating God's blessings of renuncient selflessness, contented repose of soul, and all resignedness and spiritual peace.

Let us make a resolve to-day that we shall follow the ancient vedic-individuo-social-organisation, prescribing the duty of Social Vocational Classes and individual Life-stages.

We remind those who make ancient good uncouth, that

> "Good conduct and self-sacrifice bring rain;
> Thence food; thence nourishment of living things.
> ——Adultery, leads all to hell."
> "Clouds do not come where charity has ceased;
> Misfortunes crowd all round on lawless-lust".

Philosophy and psycho-physical science, applied to the administration of human affairs give us the wisdom completing the Scheme of Social Organisation inseparably related to the higher ideals and practices.

Let us on this day make a resolve to follow the sacred Upanishadic advice:

"This which is known as the heart, the mind, consciousness, discrimination, wisdom, reason, perception steadiness, thought, aeuteness, quickness, memory, volition, decision, strength, desire and control, all these are indeed the names of wisdom".—*Aitreya-Upanishad.*

We must and can control our mind if we steadily practice the ancient wisdom.

We must remember daily—at least thrice when we go to work during the day that we have to regulate our emotions and moods, cultivate virtue and eradicate vice, thus enforcing peace and Will-Force.

We must realise that there is nothing as absolutely wrong or absolutely right in the relative Universe and that right and wrong is mind-made.

Every body is right from his own point of view.

There is a grain of truth in everything. The point of view is in the determining factor in the life of each.

When the understanding is illumined by wisdom, the point of view is broad and entire. When the understanding is darkened by ignorance, the point of view is narrow, limited and one-sided.

Broad view is the sign of expansion of heart, leading one to freedom from suspicion, prejudice, prepossessions, and intolerance of various sorts.

It is only a man of broad views that sees things in their entirety and in their right relations.

Narrow view creates disharmony and discord.

Our bodies can be finely and sensitively constructed but we must remember it is the association with others with whom they come in contact or in whose company they are that are responsible for our construction.

We must develop our mind during the day when we are at work to maintain that condition of keeping balance in pleasure and pain, gain and loss, heat and cold, victory and defeat.

Like forces, aid or inhabit one another.

The physical body may die, but the thoughts and actions, enjoyments and thinking follow one after death till release is obtained.

"The pure souls that have washed away their sins,
And cast off doubt and sense of separateness,
And all duality of "I" and "thou",
That see with Love the Same Law everywhere,
And always are intent on good of all—
They have found Me, and found My deathless
Peace".—*Gita.*

"They are the perfect men who, being such,
Out of the greatness of their loving hearts,
Make themselves small to slave continuously
To make th' imperfect ones perfect also".—*Sufi.*

A thousand thanks to H. H. Swami Shivanandajee for his lovely writings and magazines coming winging their vibration across the others.

We express our deep-felt gratitude to him for the liberal encouragement given to this journal for the establishment of world-peace through our humble work.

Om! Shanti: Shanti: Shanti:

NOTES

THE ART OF DANCE

(NRITYAKALANIDHI SRI SIVANANDA-MURALI, CALCUTTA) (W.L.)

[*The writer of this article is a third year student in the Campbell Medical College, Calcutta. She is the eldest of the three daughters of Sri Neelakanta Iyer, an ardent devotee of Sri Swami Sivanandaji Maharaj. Sri Sivananda-Murali and her sisters Sulochana and Nirmala are adepts in the Manipuri style of dancing. Since the last few years, during the Navaratri celebration at the Ashram, they have been portraying a series of Puranic stories, including the "Durga Saptasati," through dance recitals, as well as various other tableaux pertaining to the folk-lore of this country. Sri Sivananda-Murali has been awarded the title "Nrityakalanidhi" by Sri Swami Sivanandaji Maharaj who has also condescended to her the epithet "Sivananda Mahasamsthanam Nartaki."*]

What is dance? This question has more than a dozen answers. In its simple sense, it means rhythmic movements of the limbs with frequent bending and turning of the body, but if we make a more detailed analysis of this wonderful art, it reveals a hidden treasure. It is an art which gives relaxation to the troubled mind, strained nerves and tired eyes. It invokes emotional side of the human nature and develops the spirit of the Bhakti. Thus, dance can be said to be one of the means of spiritual unfoldment, like music.

The dances in India can be divided into four chief classes, *viz.*, Manipuri, Bharat Natyam, Kathakali and Kathak.

Manipuri is famous for its grace and rhythm, and is popular in Manipur, Assam and Bengal. Bharat Natyam, which is a dance of South India, stands for its antiquity, rigidity, swiftness and expression.

Kathakali is performed with knees always in semiflexion, and is notable for its Mudras or gestures. It is a popular dance in Malabar.

Kathak is remarkable for its swiftness. It is the dance of North India.

In this article I shall mainly deal with the Manipuri style of dance.

In Manipuri dance, the charming movements of the hands (keeping them in Chin Mudra pose for the most part) along with graceful twists of the body and rhythmic movements of the feet are really wonderful and inspiring. Besides, there are three notable points such as sparkling dress, the sweet music of the play-back instruments like Khol, Manjira, flute and violin, and the graceful beauty of the dancer.

The dresses are simple. They consist of two (one short and one long) Ghagras, which are designed with mirrors, shining beads and laces; one blouse, usually of a bright colour; one diaphanous veil; and two shining belts for the waist. These are worn by women dancers.

Male dancers wear a Dhoti, a turban on the head, and a linen belt round the waist.

Additional make up is done with flowers, garlands and Chandan Tilaks.

The chief items of Manipuri dance are Rasa Lila, Man Bhanjan (Radha Krishna Lilas), Astra Vidya (depicting duels),

and Chalangathan (in which the women dance with Manjira and the men with Khol). Harvest-gathering and folk-dances also form an important part of the Manipuri style of dance.

The mythological origin of Manipuri dance is traced to the dancing royal duo, Prince Khamba and Princess Thoibi of Manipur, who are supposed to be the incarnations of Siva and Parvati.

Manipuri dance is noted for its variety. It is difficult to find such a combination of various dances in any other system as in Manipuri, wherein are depicted the folk-lore, harvest-gathering, fencing, hunting, the festival of Holi, Rasa Lila, Tandava Nritya, the cosmic dance, and so on. The main themes of the Bharat Natyam are Thikana, Abhinayam, Kuravanji, Kummi and Kollatam. The Kathakali tableaux are drawn from the Ramayana, the Mahabharata, and other mythological stories, with particular emphasis on the Mudras. In Kathak, too, we do not have as many varieties as in Manipuri. It is not surprising, then, that Manipuri dance has become very popular throughout Northern India, and is gradually gaining access to the South.

The most salient feature in all the systems of dance in India is their unique, predominating religious theme, which has a great significance to the dancer. The masses have great reverence to the deities such as Krishna, Radha, Siva, Parvati, Narayana, Durga and so on, who are impersonated in the dance. The dancers, impersonating these divinities, are naturally supposed to be imbued with an ardent spiritual fervour—as in the case of Radha pining for the missing Krishna. A religious feeling is also generated in the spectators. The emotional feeling, if properly developed, becomes conducive to spiritual progress.

Another feature of the art of dance is its usefulness for the development of the body in the case of children. A good deal of physical exercise is also involved, which keeps one in good health.

Music and dance are inter-related. Both of these ought to be patronized. They should be taught to all children.

A VISION OF INDIA

I. The Poet-Soul.

(Dewan Bahadur K. S. Ramaswami Sastry)

1. THE SOUL'S QUEST.

With pauseless pilgrim feet and sleepless eyes
I sought thy sacred shrine by poets sung;
But stood despairing out as round me clung

A throng of dark unvanquished earthly ties.

But those twin guardians of Thy paradise,
Fair Poesy with her sweet harp music-strung
And bright-eyed Passion with her golden tongue

Trembling with love's divinest ecstacies :—

They took me by each handand led me on
Through yonder snow-white portal of Pure Life
To The bright lofty throne of Holiness,

Guarded by white-robed thoughts that starlike shone.
Thy bright look banished earthly grief and strife
And dowered me with a heavenly blessedness.

2. A GLORIOUS GLIMPSE.

The Soul of Beauty robed in dazzling light
And crowned with stars :— Not on a lofty hill
That bares its head to God : nor by a rill

That moves mid dreaming trees with gentle might,

I saw Her : nor upon the Ocean bright
Entranced by magic of the full moon's will;
Nor in the weird, and silent solemn thrill

Of stately forests sleeping in the night.

I saw Her in the splendour of the day
Amidst the busy scenes of work and life,
Within unlovely walls and by the hearth ;

She taught the wounded sceptic hearts to pray;
She brought a heavenly peace' mid human strife,
And healed men suffering from a psychic dearth.

3. IN THE OUTER COURT.

I have no gift of golden speech to charm
Reluctant ears and win deserved renown ;
I have no wealth and power whose fateful frown

Strikes abject fear through dread of certain harm ;

I have no might of limb nor grace of form :
I sigh in vain for Poesy's shining crown :
Amidst the glare and noise of many a town

I live a life of stress and strife and storm.

No offering fit have I to bring to Thee
But deep adoring boundless passionate love.
Could I but watch Thy temple's outer court

Though not admitted to Thy sanctuary,
I should rejoice like Gods in Heaven above
And feel like storm-tossed shipmen reaching port.

4. MISGIVINGS.

Immured amid the solid prison-walls
Of schools : My soaring soul, alas! weighed down
By cumbrous book-lore and by life in down.

Not taught in Nature's radiant sunlit halls :—

And forced by Hunger's unrelenting calls
To cast aside my soul's immortal crown
And mental sceptre, and full-robed in gown

To bustle'mid the court-room's nasty brawls :—

What right have I, outcaste from Beauty's Heaven,
Thrust out from realms resplendent as the day —
The realms of thought and love that ever shine —

My heart possessed by forceful devils seven,
To stand with folded palms and eyes that pray
And glad adoring heart before Her shrine ?

MISCELLANEOUS

THE DEVELOPMENT OF FINE ARTS IN MADRAS CITY

(By Dewan Bahadur K. S. Ramaswami Sastry)

Introductory

The rise and consolidation of a set of detached villages on the eastern seaboard of India into the great metropolitan city of Madras form one of the romances of modern times. An endeavour will be made here to describe and evaluate the growth of Art in the city of Madras during the last three hundred years. As J. J. Wheeler says in his interesting work "Madras in the olden Time" (1640—1748) published in 1869 "Old Madras! What a multitude of associations are called up by the simple words! What curious pictures of the past flash before our eyes.... Members of council rode about in bullock bandies and the guards of the President were armed with bows and arrows, swords and shields...

gentlemen wore large hose, preposterous breaches and hats with conical crowns and bunches of feathers . . . ." Let us try to lift the curtain of the past and have a peep into the many-sided artistic changes in Madras since its humble birth.

The humble and lowly origin of this proud city may be guaged by the want of knowledge even about the origin of its name Madras. The Tamil name Chennapatnam came from the petty chieftain Chennappa Naick whose son gave the grant of the site of Fort St. George. The grant was to open "a factory in or near Madraspatam." Madraspatam was probably a little to the north of the granted site Chennapatnam. It is so shown in Dr. Fryers's plan which was published in 1698 after his visithere in 1673. Both names applied to the proud city today, and of the two names, the more famous is Madras. One unproved theory derives the name Madras from the Christian fisherman Madrasan by name who was the headman of the fisherman's kuppam (hamlet) where the factory was built afterwards. Messrs. Yule and Burnell derive the name Madras from the Hindustani word Madrasa (a college). But Col. Love rejects this explanation because it is improbable that such a structure with such a name could have arisen under Vijayanagar rule. The derivation from 'Nanda Rajya (benighted kingdom) belongs as Mr. Love says to the category of *post hoc non propter hoc* etymologies. The derivation from *Madre De Deus* (Mother-God) is equally forcible, because there is no proof of the founding of a church at Madras before 1640 by the Portugese of San Thome. Col. Love guesses that the name may have come from some local ruler named Mada Razu. Another theory is that the name came from that of the rich portugese merchant named Madra. Thus the matter is involved in mystery but it is pleasant to guess that after all in some way or other, the word might be connected with the ancient and lovely word which is common to all languages and which means 'Mother.'

General Observations on Indian Art

If we wish to understand and evaluate the trends in Art during the last three centuries in Madras, we can do so aright only if we understand the fundamental principles of Indian Art in general. Of all the basic Indian ideas on Art, perhaps the most basic idea is the unity of God and Man and Nature. Laurence Binyan says, "An opposition between Man and Nature has been ingrained in western thought. It is the achievements, the desires, the glory and suffering of Man that have held the central place in Western Art . . . . But in China and Japan, as in India, we find no barrier set up between the life of man and the life of the rest of God's creatures . . . not the glory of the naked human forms, to western Art the noblest and most expressive of symbols; not the proud and conscious assertion of human personality; but instead of these, all thoughts that lead us out from ourselves into the universal life, hints of the infinite, whispers from secret sources—mountains, waters, mists, flowering trees, whatever tells of flowers and presences mightier than ourselves; these are the themes dwelt upon cherished and preferred. Art is due to a desire to utter and express passionate emotion which is evoked by beauty. It is not a mere mimicry or a mere photograph. It is a creative representation of nature or a creative transcendence of Nature. It is creation as well as recreation. Its aim is joy and not mere pleasure. It "makes straight in the desert a highway for our God."

Other great traits of Indian Art are its spirituality and its preference of creativeness to mere imitation. The Artist should not and could not even if he would, compete with Nature. Nature has the widest canvas possible and has a wonderful proportion of perspectives and a peerless variety of colours. Artists who paint on a few square feet of cloth stretched on an easel and who have only a limited repertory of tints and have to resort to futile tricks to give an impression of background and foreground and a visualisation of solidity and depth can never hope to attain even a petty fraction of Nature's boundless and variegated achievements. What the soul of man craves from an artist is to paint the soul and its interpretations of life and its imaginations of super life. It does not want a mere imitative representation of nature. If that is the desideratum colour photography would be a supreme art and a photograph would be the best picture. The true artist is a *maker* of things and not a mere imitative producer of accurate pictures of things. The world of reality is not the mere world of fact, the mere phenomenal world which we see and hear and smell and touch and taste. We pine for "that fair Beauty which no eye can see and that sweet music which no ear can measure". Art must have her feet on the Earth but her head in Heaven.

Madras in common with the rest of India and India in common with the rest of the world have not escaped the vulgarisation of Art owing to the increasing worship of mammon and the increasing admiration of science. Shelley said on one occasion: "Poetry and the principle of self are God and Mammon of this world". Benjamin Kidd has pointed out in his *Social Evolution* that the fund of altruism in a community is the surest guarantee of its culture and civilisation. Any one who reads the signs of the times in Madras can easily see there Mammon counts more than God in an increasing measure and how the fund of altruism is steadily getting less and less.

Science in its own way has contributed to the same untoward result. The new born wonder at the mechanical laws governing things have killed themselves. Lawrence Binyan says in his excellent work on *Painting in the Far East* "Setting out to conquer the material world, to master its secrets and harness its energies to our uses, we have given our devotion to science; but in the end Science has humbled us". It has killed our reverence and has not sustained our hope in the destiny of Man or of the Universe.

Further, in a commercial and irreligious age, the higher and rarer forms of Art seem bound to suffer. The art imitative of nature is preferred today to the higher imaginative and mystical and spiritual art which is prophetic in its voice and which brings to us the message of God. The fact is that true beauty is a product of health holiness and is an elusive quality which vanishes if it is avidly and grimly pursued.

Equally disastrous has been the effect of Democracy on Art, whatever have been its beneficial effects on

social and economic and political life by way of setting right ancient wrongs. There is increasing vulgarisation of Art because of the combinations of low aims and wide publicity. The patronage of princes and nobles has gone and the patronage of the public has come. Beauty is becoming increasingly that which hits the uninformed and fluctuating popular taste. Indusrtialisation and mechanisation have overflowed the boundaries of industry and have entered the precincts of the industrial arts and of the useful arts and of the decorative arts and have invaded even the *sanctum sanctorum* of the fine arts.

There have been other deadly and destructive influences in operation here as in the west. In art as in life there is all over the world a revolt against the tradition and a proneness to chaotic and uncontrolled individualism and license. Tradition is the jewel-casket containing the jewels of past artistic experiences. We must assimilate and then surpass them. But the tendency today is to ignore or break them, a break away from them altogether. Mr. C. M. Villiers says well, "To understand and appreciate any phase of Eastern art, its underlying symbolism must be always kept in view".

The Art of Town-Planning

The Art of town-planning is the mother art and without it the arts including fine arts and useful arts, cannot thrive and attain perfection. The ancient Indian cities grew around great temples and were better planned than modern cities about which Professor Radha Kamal Mookherjee says well: "A planless muddle of factories, warehouses, railways and slums has led to terrible congestion". He says with equal justice and clarity of perception, "The value of Indian domestic and communal ideas and traditions, which have found their expression in our architecture and city development is seen at their best in South India".

The ancient cities of India were not only temple cities but were also garden cities. The modern sight of rows of constructions of brick and mortar, interspersed with crowded and insanitary slum dwellings in thatch, was unknown before. India must not lose her love of gardens and avenues, especially because she is a tropical country. The planting of gardens and avenues has always been considered a pious and meritorious act in India. It is a matter for congratulation that Madras, unlike Bombay and Calcutta, has grown up as a garden city, though this was due more to historic accidents than to conscious planning.

Another note-worthy fact is that a fine combination of utility and beauty was achieved in rural and urban town-planning in South India, though even there the Malabar ideal of garden houses is finer than the East coast ideal of street houses. Every street has its avenue trees which provide shade and flowers and fruits. Every house has a flower-garden. It has got also a vegetable garden which receives and renders innocuous the sewerage of the house. Every town and every village had to construct broad streets for the sake of the car procession. The temple is the centre of the village or of the town suburb and influenced the life of each house so as to make it a small temple. There was no lack of public tanks and flower-gardens.

But Madras, on the whole, is luckier than Bombay and Calcutta. The Imperial Gazeteer of India (Provincial Series, Madras) says: "In Madras, if we except the sea on the East, there are none of the natural obstacles as are in Calcutta and Bombay". The sea, instead of being a gaoler, is a gentle guardian angel. The city is a cluster of villages which have been drawn towards the central scene of Fort. St. George so as to form a solar system. Professor Geddes says in his work on *Cities In Evolution* there is no need to convert Madras from a poleo-technic city into a Neo-technic city. It has evolved from a military station into a neo-technic city by a stroke of luck. The newest suburb viz., Thyagarayanagar has sprung up on the site on the old Mylapore lake. The city is capable of considerable expansion westwards and to a less extent northwards and southwards and is a vigorous tree throwing out new branches crowned with new and lovely flowers and fruits. On the whole it is a garden city and its future industrialisation will not murder its character of a garden city. But the people must be properly imbued with a sense of the beautiful if the city is to maintain its individuality and beauty. As. F. S. Marvin says well. "Garden cities would quickly turn to slums again if the people living in them had not the desire to keep them beautiful and the knowledge of how to do it". Already slums have showed their heads in many places in our beautiful city. Some of them are industrial slums but most of them are mere social slums which are due to poverty and ignorance and which can be mended by the help of the educated and the well-to-do classes. The clearing of the slums has been taken up of late by private effort as well as by the activity of the Madras Corporation, because the civic sense is growing keener day by day. The Government has been most keen and eager and sympathetic in this direction. There is thus a fair prospect of Madras being rid of her slums in the near future.

The history of Madras and its suburbs is dealt with by others in this Volume. It may, however, be stated here that the villages of Mylapore and Tpiplicane and Tiruvottiyur were of hoary antiquity and were well-known before the Rajah of Chandragiri ceded the territory on which Fort. St. George was to arise to the East India Company. Mylapore was famous before the birth of Christ and was the nalli-arpha of Ptolemy. It is said that the ancient Mylapore was washed away by the sea. It used to be called Malliapore. It was the birth-place of the famous saint Tiruvalluvar who was the author of the world-renowned Tirukural. It is said that the apostle St. Thomas hid himself in a Mylapore to save himself from persecution and that he was found out and fled to St. Thomas Mount, where he was killed. His followers existed in South India from the fifth century A. D. The Portugese built churches on both places. The original designation of fortified Portugese settlement was San Thome de Meliapor. Triplicane became in course of time the favourite suburb and many substantial residences bordered the Mount Road near the Government House. It was Nawab Neknam Khan who rented Triplicane to the English Captain for fifty pagodas per annum. In 1676 the king of Golcanda confirmed the grant. It was Governor George Morton Pitt who in 1730 sent for

spinners and weavers from Salem and Worriapaliam and induced them to settle at Madras as he wanted to develop the supply and export of calico. Adiappa Narayan who was the Governor's Dubash established the weaving village Chintadripettah. Muthialpettah (meaning pearl town) grew up as a suburb and is included in George Town. Near to it was the Pagadalpettah (coral town) the remnant of which is the Coral Merchant Street. These suburbs were so called as pearl merchants and coral merchants lived therein. Pedda Naik pettah was called also Comerpettah (Kummar Pettah i. e., Potter's Pettai). Peddu Naik was the chief of the local Police. Peddu Naik Pettah contained many garded houses. The other suburbs such as Teynampet, Royapettah, Kilpauk, Vepery, Purasawakam, Washermanpet, Tondiarpet, Royapuram, and Nungambakam, Egmore, Tiruvottiyaur with its suburbs Kaladipettah (Colletpettah after Governor Joseph Collet who settled many weavers there) and quite recently Thyagarayanagar have gradually come into the urban picture of Madras. The Governor Elihy Yule (1687–1702) got a renewal of the original lease from Nawab Zulfikar Khan along with Egmore, Purasawalkam and Royapuram. Nungambakam and Elunur (Egmore) are stated in a copper plate grant of the 11th century A. D. The famous temple at Tiruvottiyur is earlier than the 8th Century A. D. The famous saint Pattinathar attained salvation there and it contains a temple dedicated to him near the seashore.

The Art of Architecture

The founding of the Fort. St. George by Francis Day in 1639 though it may not have legendary associations like the founding of Rome reads like a chapter in a romance. Our main source of information is ,quite naturally H. D. Love's Vestiges of Madras (1640–1800) in four volumes. In 1699 Thomas Salmon described thus the fort which was built in 1640 and completed in 1643 by Francis Day and Andrew Cogan. " The fort is a regular square, about a hundred yards wide on each side, with four bastions, built with what they call iron stone (laterite), being of the colour of unwrought iron and very rough on the outside like honeycomb. There is no ditch about the fort, and the walls are arched and hollow within, so that I question if they are cannon proof". The Europeans lived in what was called the white Town which adjoined the Fort. It had three streets of the north and three streets of the south. The buildings therein were of brick, and several of them were two storeys high. The white Town was walled round and had several bastions and bulwarks to defend its walls. The sea and the river fortified two of its sides. On the north side of the Fort stood the Portugese Church, and to the Southward stood the English Church which is described by Thomas Salmon in 1699 as "a pretty elegant building and moderately large." To the northward and adjoining the White Town was the Black Town (happily christened as George town in 1906 on the occasion of the visit of His Majesty King Emperor George V when he was the Prince of Wales). In 1699 Thomas Salmon refers to the Fort. St. George " it was built in the form of a square and is better than a mile and a half in circumference being surrounded with a brick wall 17 feet thick, with bastions at proper distances " and that " it has also a river on the West and the sea on the East." Governor Thomas Pitt took up the fortification of Black Town in 1700 and completed it in seven years. Black Town stood on the area now occupied by the outer glacis of the Fort and the Law College and High Court Parks. The French destroyed it in 1746. When the English got back Madras in 1749 under the treaty of Aix-La-Chapelle, the Indians shifted to the New Black Town consisting of Muthialpettah which lay to the north of the old Black Town and of Peddanaikenpettah which lay to the West of the old Black Town. The new Black Town was also walled but the walls were pulled down in the middle of the 19th century, though portions of them still exist near the Royapuram Medical School (now Stanley Medical College) and north of old jail.

Thomas Pitt's plan of Madras displays the Fort and the White Town with its southern portion containing Charles Street and Church Street and St. Thomas Street and its northern portion containing Choultry Street and Middle Gate Street and James Street and also the Town Hall, the Portugese Church, the Barracks, the Hospital, the Mint, and the Carpernter's yard. In the Black Town were the English Burial Ground, the Armenian Church, the Great Pagoda, and the Mosque. It may be mentioned also that in India Office there is a series of six views of Eastern Forts painted by Lambert and Scott about 1732. These comprise Fort St. George, Fort William, Bombay Castle, Tellicherry, Cape of Good Hope, and St. Helena. Neither Artist visited India. The East India Company bought them at 15 guineas per picture. The picture of Fort. St. George shows ships in front and houses and the fort at the back. In 1735 John Bowles made a print of the paintings. In 1736 Gerard Vandergucht engraved the paintings.

It would seem that much of the luck of Madras in being a garden city is due to the hobby of some of the early Governors of Madras in that direction. Governor Pitt wrote to his friend Samuel Onglay London on 23—1—1702 " My leisure time I generally spend in gardening and planting." He took steps to embark, drain, and plant the hitherto marshy island. He made the fine double avenue known as the " Great Walk " across the Island so as to form a vista for the Company's Garden House on the north bank of the Elambore (now called Egmore) River (North River) which flows into the Cooum river. Though the rivers running through Madras have little beauty and less sanctity, yet Madras must be thankful to them for some amenities. Even the " Silvery Cooum " as it is called—probably by way of raillery at its unsilveriness—fills a place of its own in the amenities of Madras. It is called also the Poonamalle river and the Triplicane river, and probably Cooum is a contraction of Komalam or Komaleswaran. H.D. Love's *Vestiges of Madras* gives us much information about the many garden houses in Madras. For instance he refers to Niccolao Manucci's Garden House, and " Elephant Garden " or Maria Bis's Garden, which was north of it was taken on lease by the Company in 1675. The road running West from it was called Elephant Street, a name still preserved towards its Western end as Elephant Gate Road. Other Gardens and garden houses were the Inner Garden which contained the

burial ground, the Outer Garden the Company's old garden, the New Garden called also Garden House in Peddanaikpettah (destroyed by the French in 1746), The Guava garden, Joshua Pereira's Garden, The Three Brothers Garden, the garden houses of Henry Brooke and Marriette's Garden near Amir Mahal near Royapettah (the residence of Prince of Arcot), two Mackay's gardens in Nungambakam (one of which was on the north side of the Mount Road near the Thousand Lights and the other further northwest of the Nungambakam Road) George Strattons garden house near the above, the Admiralty House in St. Thome, Ameer Bagh, (now Elphinston Hotel), Brodie Castle, Dunmore House, Luz House, Old Cottage etc. In 1699 the ancient residence in Charles Street on the river front, known as the Jearsey House, was purchased for the Company's use as a Calico 'Beating Godown' and Granary. It was near the site of the present office of the Accountant-General and belonged to Henry Greenhill and passed to Jearsey and then to Elihu Yale and others from whom the Government bought it for 1,400 pagodas. The Company's warehouses were mostly in the southern half of the white Town.

It may be mentioned here that Mr. George Morton Pitt who was the Governor of Madras erected the South Sea gate colonnade, an avenue of four rows of pillars covered with terraced roof, which formed a sheltered approach from the Sea Gate to the Fort Square. The sea was very near the walls of Fort St. George then and the eastern gate of the Fort—the sea gate—opened directly into the sea. The colonnade consisted of thirty-two columns of black Pallavaram greiss. The French carried it off in 1746 to adorn Pondicherry. After the fall of Pondicherry, the English brought them back and re-erected in their original position. In the 19th century the colonnade was converted into a covered building by walling up the spaces between the pillars. Later on the building was used for the Government Press and Record Room. In 1910 it was dismantled to make room for the new Legislative Council Chamber in the construction of which the best preserved of the columns were incorporated.

I may refer here to the construction of the Government House. It is said that the first Government House which was originally the Governor's official residence, was a citadel within an inner retrenchment and had a dome roof. H. D. Love says in his *List of Pictures in Government House*: "It probably covered part of the area occupied by the present Secretariat". The garden of the old Garden House which was occupied by the Governors after the earliest Garden House in the old Black Town was abandoned, was where the Medical College now stands and the Garden House itself was where the General Hospital exists to-day. After it was destroyed by the French in 1746 to 1749 a new Garden House called the Company's Garden House was bought in 1753 from Mrs. Luis de Madeiros and has been the gubernatorial residence at Madras. In 1758 Lally occupied it during the French attack on Madras. It was damaged then. It was rebuilt in 1762 and had a park of 70 acres. A third storey was constructed in 1860. Its architecture is that of a Greek temple of the Doric variety of structure. The Banqueting Hall is one of the finest buildings in Madras and was built by Goloingham in 1803 at an outlay of 74,000 pagodas as a memorial of Plassey and Seringapatam during the governorship of Lord Clive who was the son of the famous Lord Clive.

Reference may be made to a few other public buildings which have grown up in Madras. The earliest Hospital was kept on Cogan's house in 1664 to treat sick soldiers. In 1688 a double-storeyed house near the Church was used for that purpose, and later yet a hired house in James Street was so used. There was a garden in the place where the Medical College and the General Hospital are now situated. A special mention should be made of the Chepauk Palace. The Nawab Muhammad Ali, Wallajah wanted to build a palace in Madras and wrote to Mr. Palk who was then the Governor of Fort St. George. "Besides the Fort of Madras, in such times I knew no other place of security." A site 18,000 square yards in area was thereupon granted to him. The Chepauk (Chepauk means a lonely village) was built by him in two blocks—the southern called Kalasa Mahal consisting of two floors and the northern building which consisted of one floor and consisted of Humayaun Mahal and Dewankhana. These stately and spacious buildings were in the Saracenic style and have got small and big domes peculiar to that style of architecture. On the death of the last Nawab in 1855 the buildings were acquired by the Government. The Southern Building housed the P. W. D. Secretariat as well as the College of Engineering till the College was recently shifted to Guindy. The Northern building is used as the office of the Board of Revenue. The Marina which is itself one of the charms of Madras and has no parallel in India and which is said to have been made after the model of the Marina in Palarmo in Cicily—has got also other beautiful public buildings such as the Presidency College, the Aquarium, Queen Mary's College etc. Among these must be mentioned prominently the new and spacious and beautiful University Buildings and the University Examination Hall. The former houses the University Library, the University Research Department and the University Office and was built at a cost of 11 lakhs of rupees. The building contains also the Government Oriental Manuscripts Library. Other prominent public buildings in Madras are the Accountant General's Office, the Government Secretariat Buildings, the Victory Memorial, the High Court with the Light House in it and the Law College and the Imperial Bank and other Banks and the General Post Office and the Customs House and the Museum along with the theatre and the Connemara Public Library (which formed the old Pantheon) and the Victoria Technical Institute and the Old College (which was used as the college of Junior Civil servants who had to study the local laws and languages and where the office of the Director of Public Instruction is now located), the Central Station (M. S. M. Rly.), and the General Hospital and Moore Market and the Victoria Public Hall and the Ripon Buildings and the Egmore Railway Station, The Accountant General's Office was formerly the office of the Board of Revenue and was originally the Admiralty House which was the Governor's Town Residence and was used during Lord Clive's time and later for the celebration of State functions till the present Banqueting Hall was built in 1803. The

Admiral used to have his suburban residence in San Thome and that building also is known as the Admiralty House and is the property of the Maharajah of Vizianagaram.

Styles of Dravidian Architecture are represented by the gopuras of city temples, Elements of this architecture combined with the Indo-Saracenic style are noticeable in the new University Buildings on the Marina. One of these has its distinctive characteristics and has itself been undergoing a silent evolution in the course of the centuries. In Madras City we have examples of many of these styles. The Dravidian style contains a small interior sanctuary with a storeyed pyramidal tower, preceded by an enclosed porch, and accompanied by pillared halls and gopuras or elaborate pyramidal gateways to the enclosures, the gopuras being full of rich sculptured ornament. The Indo-Saracenic style consists of the pointed horseshoe or keel-shaped arch, and bulbous dome, and arcades, and ornament in arabesque. The Muslim design is noteworthy for its feeling for pure outline as distinguished from the Hindu plastic treatment of surfaces. The pointed arch of Saracen builders was taken from the Indians and was adopted because it was the architectural symbol of hands joined in prayer and showed that all things converged towards one. The Gothic spire of Christian Churches also was symbolical of such aspiration.

Turning to the sacred buildings in Madras, I have referred to the famous temples at Mylapore and Triplicane and Tiruvottiyur. The old Kapaleeswara temple at Mylapore belonged to the first century A. D. and seems to have been near the Mylapore beach and to have been overwhelmed by the sea or to have become dilapidated. The present temple which is further inland is a comparatively modern construction. There is a temple dedicated to Tiruvalluvar in Mylapore. The Triplicane temple belongs to the 8th century A. D. and belongs to the Pallava period and contains a Pallava inscription as well as fragments of Chola and Pandya records and a few Vijayanagar inscriptions. Mr. Love says in his *Vestiges of Madras* that there was in the site of thepresent High Court a temple which was built in Black Town and was dedicated to Chenna Kesava Perumal and which was demolished in 1757 owing to military exigencies. Two temples were built in Peddanaickpettah—one dedicated to Chenna Kesava Perumal and the other to Mallikeswarar. There are also the Mallikeswara temple at the northern end of Muthialpettah as well as the Ekambareswara Temple built by Alangatha Pillai who was the chief merchant of the company and died in 1695, Pormal temple in Peddanaickanpet, Karaneswarar temple etc. There are also many mosques in Madras, the most famous of which is the Big Mosque in Triplicane. At one time the Government managed the temples out of revenues got from endowment of land and from a tax on imports and exports paid voluntarily along with the customs dues. The custom had long prevailed in Madras of levying duties on merchandise for the maintenance of the Black Town Temple and Mosque. Under this system the Hindu and Muslim communities each contributed towards the upkeep of the other's principal places of worship. If this spirit of fellowship and good-will were to prevail, there would be no Hindu-Muslim problem at all. In 1707, however, Moghul and Patan merchants refused to pay monies to the temple. Governor Pitt ordered the same to be paid because such a spirit of non-coperation might eventually result in nonpayment of the Company's customs dues. He said : "Give them an inch and they take an ell". In 1712, there was objection raised again, and Patan merchants deserted Fort St. George for San Thome. In 1716 the Government gave way and consented to the duty of 25% cash per pagoda being donated by them to the mosque. A few years later, in Governor Collett's time some Patan merchants from Bengal agreed to settle in Madras, if they were exempted from duty to Pagoda or mosque, and the got a deed to that effect.

Among the Churches mention may be made of the Luz Church whose inscribed foundation stone built into its southern wall bears 1516 as its date; St. Thomas Cathedral in which lie the remains of the apostle St. Thomas and which contains a series of memorials to Portugese pioneers beginning with 1557, though the new cathedral now in existence was consecrated only on 10th May 1896, two other churches in San Thome one of which bears 1635 as the date of its construction and St. Mary's Church in the Fort which is the oldest Protestant Church in India and was consecrated in 1680. The Armenian Church at the end of the Armenian Street belongs to the seventeenth ceutury. The Anglican Street, George's Cathedral in Mount Road, and St. Andrew's Kirk in Egmore may also be mentioned here.

It is not possible to go here into details about other buildings in Madras. But it may be stated that Madras has specialised in a style of building which combines elegance and comfort. What is called "Madras Terrace" is well-known. It is only now that fero-concrete work is superseding it. Madras plastering also is famous. Mrs. Kindersley said in 1777, "What gives the greatest elegance to the houses (in Madras) is a material peculiar to the place: it is a cement or plaster called *chunnam* made of the shells of a very large species of oysters found on this coast; these shells when burnt, pounded and mixed with water, form the strongest cement imaginable; if it is to be used as a plaster, they mix it with whites of eggs, milk, and some other ingredients; when dry it is as hard and very near as beautiful as marble".

But it must be said that of late there has been much deterioration in the artistic construction of public as well as private buildings in Madras, fudging from the point of view of the beautiful art of architecture. Dudley Harbron says in *Amphion* about the west in the nineteenth century. "The repetition of a cheap house in a dingy street side by side for miles was a variety of torture invented by the inhabitants". He says further "The philosophy of civilisation has aimed at stability at the expense of originality". But now even stability seems to be bidding us adieu. We have got to-day an amorphous mixture of styles. Nay, the latest architectural craze is to make a building look like a large number of deal wood boxes placed one by another and one upon another! The old skill in carving ornamental stone pillars culminating in floral designs seems to be no longer wanted. Curves seem to be taboo. We have oceans of straight lines un-

relieved by an iota of curvature or ornamentation. The race of the old master builders (Sthapathis) is almost extinct. The *Manai Sastras* (Silpasastras) are almost forgotten. The ubiquitous Maistre is an expert in the art of construction of cheap and ugly buildings constructed in an odd medley of styles!

It is here that the public has to be in a state of perpetual vigilance. William Ellis says well in his work on *The Pleasure of Architecture,* "Translated into terms of civics and the humane arts, the underemployment of the good and the over-employment of the bad means that we, the unfortunate public, are going to endure yet a fresh crop of ugly and ridiculous buildings, not to speak of functionally disastrous towns". What John Summerson says of London is equally true of other towns. "London is being rebuilt but not as we are all painfully aware, in the interest of order or magnificence". Mr. E. B. Havell has rightly protested against making architecture a bye-study in mechanical engineering and urged that it is not a mere profession or a business or an amusement or a fashion but is or must be a living and noble art. He says "It is really the modern Anglo-Indian buildings designed according to the archaelogical rules of the paper architect—often ignoring conditions of climate, site, local materials and local craftmanship—which are deadly in their monotony and lack all the essentials of real architecture.

The only silver lining in the cloud is that even to-day the architects and masons who take part in temple construction are loyal to the eminent traditions and *motifs* to a considerable extent. But there is a danger to-day of a dilution of styles here also. The desire for ampler room-space and better ventilation is commendable but there can be no excuse for odd mixture of styles whether the old type of materials or a new type of materials be used. It is to be hoped that a renaisance movement in the art of Architecture will right our many defects and deficiencies today.

I may refer here to a few other interesting architectural features of Madras. Among the bridges in Madras may be stated the Armenian Gate Bridge which was noted in Pitts' map and was the oldest bridge in Madras, having come into existence prior to 1677, the Egmore Bridge (now called St. Mary's Bridge) which came into existence soon after 1703, the Island Bridge which was built in 1705 to connect the Fort and the Island, the Triplicane Bridge which joined the Island with Triplicane and whose site is now occupied by St. George's Bridge (Government House Bridge), Anderson or College Bridge, Hamilton Bridge (now known as Barber's Bridge), Benfield's Bridge, Commander-in-Chief's Bridge, Elphinston Bridge in Adyar, Garden House Bridge joining the Island with Peddanaickpettah, Harris Bridge, etc.

Mention may also be made about the fountains in Madras. There is a fountain south of the Victoria Hall. Another is at the junction of the Police Commissioner's Road and the Pantheon Road. A third is at the south west approach of the Government House Bridge on the Mount Road. A fourth is at the junction of the Beach Road and Edward Elliot Road. It is this last fountain that has been charmingly lit up by coloured electric lights for a few months past. But Madras is far behind Mysore in the matter of public fountains.

The Art of Sculpture and Painting

Sculpture is an art which requires the power of responsiveness to form in three dimensions. That is why it is more difficult than the arts which require the power of responsiveness to form in two dimensions. A sculptor has to use form in its spatical fulness and must fashion the sculpture in his mind before he can fashion it out of his material. He has got a difficult medium of expression. His material is generally of a hard and untraceable character. But there is a great difference between soft clay and hard rock as sculptural media. Carved sculpture has been got also from wood, stone, plaster, concrete and metals. Out of the sculptor's media is more difficult to get subtle nuances of subject and spirit in granite than in any other material. Clay can be handled easily and moulds can be cast in plaster or in bronze which could reproduce every nuance of the sculptor's touch. As Kineton Parke says: It is the artist's privilege that he can turn all the dictations of material and place into advantages". The sculptor generally prefers marble, because its durability is an enticement and its hardness is a 'chellenge. Out of his various instruments the hammer and the mallet are the most important and contrive to be the primitive instruments which they were before. The modern western sculptor uses also steel chisel and the electric drill.

Indian sculpture has been one of the glories of India and its achievements are found all over the land from the most ancient to the most modern times. The Indian artist does not aim at the perfect beauty of the human body as the Greek artist did. He has always aimed at seeking to express the divine in and through the human, by means of his moulding and plastic touch. In western art the attempt is to hew out a form out of a shapeless block of stone etc. In India it looks as if marble or wood were kneaded and moulded into form in response to the artist's inner vision. To give a graded relief the artist uses chiselled jewellery which clings to the body and yet stands out against the body. The Indian artist does not emphasise any single part of the sculpture over and above the rest.

The ancient skill in iconography was handed down from father to son. Though it is not utterly lost, it is ebbing away because of scantiness of encouragement. As the religious spirit becomes less and less and the passion for worship of images becomes thinner and thinner, the danger to art will be more and more.

Portrait sculpture also was an ancient art in our country, though Sukraniti (IV, 4, 76) discourages the making of the likenesses of mortals. In many of our temples we have the sculptured figures of kings. These figures are mostly effigies and reproduce the contemporary costume but as representations of the originals they are types rather than clearly individualised figures. We find also the figures of those who gave endowments to temples, and the heroes who lost their lives in battle to save their country and the *satis* (virtrous women) who gave up their life in the excess of their love for their husbands.

The various statues in Madras are, by themselves, a special study. We may mention the bronze statue of Queen Victoria (1887) in Chepauk Park, near the Senate House, the statue of the King-Emperor Edward VII in front of the Government House, the statue of King-Emperor George V 1914 at the Pachayappa Corner, the statue of Lord Cornwallis in marble in the Connemara Library, the statue of Brigadier-General Neill (1860) which was in the Mount Road before and has as the result of popular demand been shifted to the Museum, the equestrian statue of the noble and beloved Governor Sir Thomas Munro in the Mount Road, the white marble statue in the Presidency College of E.B. Powell (the first Principal of the Presidency College and Director of Public Instruction) and of Dr. William Miller (1901) at Esplanade. The statues of Sir T. Muthuswamy Iyer and Sir V. Bhashyam Iyengar in the High Court, the statues of Mr. Gokhale and Sir S. Subramania Iyer and Mr. V. Krishnaswamy Iyer (1911) and Sir A. Lakshmanaswami Mudaliar in the Senate House are other interesting relics.

Madras and the Art of Painting

Indian painting, like other Indian Arts, has had its own ideals and objectives and methods. The European painter gets his effects by juxtapositions of light and shade and colour but the Indian painter does so by the significance of definite lines. The former has specially excelled in landscape painting. India is taking to it now more than before. It is not appropriate to go here into the schools of Indian Painting or into the ideals of the painter's art in India. Suffice it to say that painting is an ancient Art in India and that many varieties of the Art had been known and practised in India. Vatsyayana states the six limbs of painting to be Rupabheda (the knowledge of the diversity of forms), Pramanam (correct measure), Bhava (aesthetic feeling), Lavanya Yojanam (brightness and grace), Sadrisyam (likeness), and Varnika bhagya (artistic use of tints). In the field of painting, the two modern schools in the Madras Presidency are the Ravi Varma School in Trivandrum and the Rama Rao School in Rajahmundry. Ravi Varma was indebted to the western school of oil painting and learnt his first lessons from the English artist Theodore Johnson who went to Trivandrum to paint the portraits of the Maharajah and the members of his family. He excelled in portraits as well as puranic pictures and won Lord Hobert's Gold Medal at the Madras Fine Arts Exhibition in 1874. Assisted by his brother he painted Sir Arthur Havelock and that painting is now in the Banquetting Hall (now called Rajaji Hall).

Portrait painting and landscape painting are new fields in which Indian painting must work here after. A portrait depends for its success upon its similarity to the sitter. Its accuracy is thus as important an element as its attractiveness. It must be a satisfactory and realistic likeness of the person painted. In the case of landscape painting also, there must be a loving study of nature and a realistic representation of her many-sided loveliness. Indian Painting had achieved great things in North India in other directions but there are yet new victories awaiting the painter's art.

H.D. Love's book *List of Portraits in Government House* gives us interesting information about the many excellent portraits in the former gubernatorial residence. The oldest portraits there are those of King George III and Queen Charlotte. It is strange to learn that in the letter sent on 6—2—1708 by King George III when sending some pictures to the Nawab, the king is described as "George III, by the Grace of God, King of Great Britain, France and Ireland." Most of the portraits are full-length and life-size and are 8 feet by 4 feet, while some are three quarter length and life-size and are 4 feet by 3 feet. The pictures are those of sevaral former Governors and Viceroys and Commanders-in-chief. We find among the pictures there the pictures of Major Lawrence and Nawab Wallajah as well as the emblazoned mouldings of the royal arms and the emblems of the East India Company. A special interest attaches to the excellent painting of the Duke of Buckingham and Chandos in 1880. It was painted by the famous Travancore artist Ravi Varma and the expenses of the painting were met by public subscriptions. Though it is comparatively a recent art, photography in Madras has become very popular and is associated with almost every function. Photography and oil painting have become the fashion in modern Madras.

Madras and the Arts of Literature and Drama

Among the ancient achievements of Madras in the field of literature must be mentioned the works that came into existence in Mylapore which was a civilised and distinguished town long ago. It was the birth-place of Tirukural which is one of the classics of the world. It is said also that Mylainathar wrote there a great commentary on the famous Tamil Grammar Nannool. The renowned Mohamedan Scholar and poet Masthan Sahib wrote his poems there.

A passing mention may be made of the high achievements of English journalism in the Madras City. The growth of unity and modernity and patriotism in the province is due in the main to the radiation of news and views from the city through the *Hindu*, the *Madras Mail* and the *Indian Express* among the Dailies and through various weeklies and fortnightlies and monthlies, like Wealth and Welfare, by magazines like Indian Review, Vedanta Kesari etc. *The Hindu* has achieved a high and admirable level of excellence in all directions and commands the respect of the Government and the people and has been the effect as well as the cause of the new surge of patriotism in the land. Among purely literary works in English should be mentioned Mr. K.S. Venkataramani's excellent essays and novels which describe various aspects of Madras rural and urban life in a most attractive style and the humorous short stories and essays by Mr. S.V.V. (S.V. Vijiaraghavachariar) who is a master of bright and playful humour and satire.

The most noteworthy of features in the development of literature and drama in the local languages in Madras in recent times are the rise of journalistic prose and the rise of dramas and novels and short stories. The role played by *Swadesamitran* (a Tamil daily) for six decades

and by *Dinamani* and *Dinathanthi* and various other Tamil dailies and by monthlies the *Ramakrishna Vijayam, Jagan Mohini* etc. and by the *Andhra Patrika* (a Telugu daily) and *Andhra Prabha* (a Telugu daily) and by various other Telugu dailies and other papers is noteworthy. The *Ananda Vikatan*, a bright Tamil weekly, has recaptured the note of humour and brought it into the field of journalism and has slowly perfected the short story as a literary form. The *Kalaimagal* has brought in the note of combined ancient and modern knowlege and scholarship, *Kumudam* and *Amudasurabhi.*

But the most outstanding fact in the realm of literary work in Madras is the peerless work done by Mahamahopadhyaya V. Swaminatha Iyer. He has spent a long lifetime in the service of the ancient Tamil Muse and has published the great Tamil classics which till his time were sealed books to the world at large. Prominent and special mention should be made also of the wonderful songs of patriotism and Swaraj written by the late poets and patriots Subramania Bharati and Desika Vinayakam Pillai and by the poets Ramalingam Pillai, Bharatidasan and others.

A special mention must be made here of the great work done by the Suguna Vilasa Sabha in the city of Madras by way of uplift and purification of the stage during the last forty years. Rao Bahadur P. Sambanda Mudaliar is a land-mark in South Indian dramaturgy and has done work of high quality both as an author and as an actor. The Telugu stage also has achieved many notable triumphs in Madras. Vaduvur Duraisami Iyengar, V. M. Kothanayaki Ammal, Guhapriyai Ammal, Anuttoma Lakshmi and others have done much admirable work in the field of Tamil fiction. The well-known editor of *Ananda Vikatan* (the late Mr. R. Krishnamurti who wrote under the literary name Kalki) gave a new turn to both the short-story and the novel proper by linking it to artistic skill and patriotic fervour.

The cinema and the radio have come like conquering heroes in recent times and have taken the public mind by storm. It remains to be seen whether they will steamroller and mecadamise art, or will, in their turn, submit to the enchantments of the enchantress. To-day the Cinema artists are wildly exploring all life—Puranic, historical, social—to provide stunts and thrills. The plethora of songs which harmed the Tamil stage seems to persist in the Tamil cinema also. Impossible and outlandish love scenes abound and almost rival the impossible and outlandish scenes of stunt fights. The Radio appeals only to the ear and has to charm by variety—a shower of many-coloured sparks—and is hence vitiated by a restless and often futile hunt after variety. What will happen when television arrives no one can foresee.

The Art of Music and Dancing

The greatness of the Carnatic system of music lies in its purity of type, in its excellence in Alapana (musical improvisation) and gamahas (graces), and in its vital touch with devotion. Hindus have always been a musical people and South India has been specially devoted to music. The *Veena* and the *Thambura* have been specially prized in India. Melody is the soul of Indian music and though harmony can be introduced within strict limits in India, it can and must never displace melody and it cannot be of the western type at any time. The great modern masters of South Indian music—Thyagaraja and Muthuswami Dikshitar—and Shyama Sastri—Paidala Gurumurti Sastri who lived in the 18th century and Veena Kuppier who lived in Madras in the 19th century—were outstanding figures in the realm of South Indian Music. The Temple Music always continued unbroken through the ages, especially through the Nagaswaram.

Madras city has done signal service to the cause of South Indian Music by its discerning patronage of the great masters of Carnatic music through the medium of many musical sabhas including the Music Academy, the Fine Arts Society etc. The musicians also are beginning to organise themselves and the Vainika Gayaka Mahasamajam, and the Thyagaraja Vidwath Samajam are pioneer organisations in that direction.

A special mention should be made of the splendid pioneering work of Krishna Bhagavathar in the field of the Harikatha in Tamil. The Harikatha is a wonderful blend of scholarship and dramatic narrative and high class music and combines the finest and most powerful objectives of the literary art (love and humour and pathos and devotion). It was discovered and refined as an artistic instrument in Maharashtra but Krishna Bhagavathar and following him the late Panchapakesa Bhagavathar of Tiruppayanam and the late Chidambara Bhagavathar of Mangudi and others refined it still further and filled its rifts with ore till it became most popular and most educative. Many ladies have taken to it of late and among them the name of Gayanapatu Keerthanapatu Sangeetha Ratnam C. S. Saraswati Bai stands unique because of her marvellous music and excellent exposition.

The Indian Art of Dance was not mere wonderful footwork or poetry of graceful and rhythmic movement. It added to the above the elements of interpretative eyes and eyebrows and interpretative head and neck movements and finger gestures. The intellectual and emotional elements in dance have had a special development, and the art was kept from degenerating into a sensuous or voluptuous appeal by its being linked to religion. The themes of Sri Krishna and Sri Subramania and Sri Nataraja were introduced to brighten and purify the art.

The art of Dance (Bharata Natyam) has had a chequered career in India. It was idealised and idolised in that great scripture of Aesthetics—Bharata's Natya Sastra—as the pastime of the gods and as the remover of all sorrows and the giver of all happiness. No festivity or festival was deemed complete without it, and it was as much at home in the palace as in the temple and as popular in the village as in the town. During the last few centuries it went into the exclusive keeping of courtesans and the social reform movements of the 19th century began to ban it. The result was that the art suffered while there was not much resultant elevation of public morality. Of late, a new movement has come in which bids fair to improve the morale of the community

which had devoted itself to the art of dance, and at the same time an artistic surge has brought the art of Bharata Natyam into favour once again. Nay, the swing of the pendulum is in the direction of teaching the art of dance to girls in the schools, and respectable women look upon the art with favour, while some of them and especially Srimathi Rukmani Devi have even taken to the practice of the art and achieved signal and even superb success in it. She has established at Adyar a great art centre called Kalakshetra. The credit of achieving such elevation of the art is solely due to the City of Madras in recentyears.

The Decorative and Industrial Arts

From time immemorial the rich productions of India had been eagerly desired by the civilised world. India's cottons, spices, perfumes and jewels were welcome everywhere. Even more than the rare natural products of India were the production of India's skill in industrial art. There was hardly any production of nature which was not subjected to the deft moulding and transforming skill of the Indian fingers. It is not possible to deal here in detail with the achievements of Indian decorative and industrial art but an indication can be given of its beauty and its many-sidedness.

We must keep separately in our minds the industries of Madras and the industrial arts of Madras. The industries of a country look only to the economic side of things and aim at the self-enrichment of a nation through the inevitable and calculated impoverishment of others. Madras being the most important centre of commerce between South India and Europe, grew perforce into an industrial city, though lacking coal and iron in it or near it and though it had no natural harbour. Human ingenuity has created an artificial harbour by constructing two walls of concrete projecting into the sea and also established iron and steel-rolling mills in the Presidency. A department of Industries is now actively at work. There are many tanneries, textile mills, printing presses, railway workshops etc. in Madras. The Indian Aluminium industry was begun in Madras in 1898. There is a pencil factory at Washermanpet and match factories in Tondiarpet and Tiruvottiyur. We have got also a glass factory at Tondiarpet, enamel works at Chetpet and a cycle factory at Ambathur. Mr. Rajah D. Mawney has started a drug factory. Among the other industries must be mentioned the manufacture of brass and copper and german silver and eversilver vessels, of gold and silver ornaments, of jewellery, of galvanized buckets and tin cans, of iron safes and locks and steel trunks, and of furniture and rattan work and kus kus and bamboo thattis and cane baskets and artificial flowers. There are also rice mills and beedi manufacturing firms. We have got also button manufacture, soap manufacture, manufacture of scented sticks, ink manufacture, paper manufacture, pottery manufacture etc. But in every industry there is much need of up to-date methods and better marketing facilities and elimination of middlemen if the industries are to attain real improvement and prosperity.

Industry passes into Industrial art only when utility is supplemented and sublimated by beauty. A sword can cut equally well whether it has a plain handle or an artistic handle. A cloth can hide nudity whether it is plain or embroidered. The Indian skill added beauty to utility. Sir George Birdwood says "Indian steel has been celebrated from the earliest antiquity and even the blades of Damascus, which maintained their pre-eminence even after the blades of Toledo became celebrated, were, in fact, of Indian steel". Around such utility was woven a fine texture of beauty. Swords and shields and helmets and armours were made beautiful by art. We find many examples of these in the Madras Museum. But the art which beautified arms and armour has died with the latter which now repose in museums as antiques or curiosities or are carried about in imposing processions. Among other achievements of Indian industrial art should be mentioned brass ware with silver encrustations, encrusting gold and silver wire on the surface of iron or bronze, the encrusting of precious stones on jade, the weaving of kincobs with gold or silver thread, etc. One of the finest examples of such artistic skill is to be found in Indian rugs and carpets. Sir George Birdwood says, "The simplicity and felicity shown in putting the right amount of colour, the exact force of a pattern, suited to the position given them are wonderful and quite unapproachable in any European carpets of any time or country".

Thus the Indian has excelled as much in the decorative arts and in the useful and industrial arts as in the fine arts. Even totay arts and handicrafts occupy a larger place in the economic life of India than factories do. I have referred above to metal work, jewellery, wood work, ivory work, weaving of cotton and silk fabrics, embroidery, chintz, calico, shawl, carpet, lacquerware, pithwork, pottery, mat making, lapidary work, inlaid work, etc. Two excellent examples of pith work are found in the Madras Museum. One of them is a wonderful representation of the Brihadeeswara temple at Tanjore. The pith work was done at Trichinopoly. I found also in the Madras Musuem some excellent and elaborate pieces of wood carving such as door pieces, pillars, ceiling pieces etc., brought from the house which was occupied by Count de Lally during the siege of Madras in 1758. In the School of Arts at Madras is to be found a collection of rare images in various metals, specimens of paintings with gold leaf work, tapestry work, etc., gathered from various portions of the Presidency.

Thus, on the whole, the growth of Art in Madras during the last three centuries has been unregulated and sporadic just like the growth of the city itself. The essential ideals of Indian Art have not been kept in mind and there has been an odd medley of styles in every direction. Art must come into its own in education before it can come into its own in life. A Ministry of Fine Arts and University Diplomas and Degrees in Fine Arts and a public Art Gallery are indispensable if the future achievements of Art in our City are to be better than the past achievements. In these days of hurry and worry, Art alone can help us to preserve the sweetness of our souls. As. R.G. Collingwood says well, "Art is is the Community's medicine for the worst disease of the mind, the corruption of Consciousness".

—(*The Principles of Art.*)

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Printed by Mr. G. Raghavan at the Huxley Press, 114, Armenian Street, G.T., Madras. Q. H. M. S. 180-C and Published by Mr. G. S. Rengan at the same press, 114 Armenian Street, G.T., Madras